

seasons back it held the lead over all other operas during the Covent Garden season, when Melba's coloratura notes were in high favor.

The story of "Rigoletto" is taken from Victor Hugo's well-known drama, "The King's Jester," and fairly bristles with interesting intrigue in which the Duke of Mantua, Rigoletto, his crooked-backed court fool, the courtiers and women figure. The music is in Verdi's happiest style, each of the three acts having its beautiful arias and concerted numbers.

The Chevalier Emanuel, who has been of great assistance to Mr. Savage in making his first pro-



M. BOUXMANN
Basso with the Calve Concert Company.

ductions in English of "Tosca," "Othello," "La Boheme" and other important works, will be musical director for "Rigoletto." The Chevalier is a musician of such loyalty to art and so fine appreciation of lyric beauties in the Italian operas that something especially excellent may be expected when the curtain rises on "Rigoletto." The opera will have its first performance in this city by the reorganized English Grand Opera company during the February engagement.

Frank Daniels, while playing "Sergeant Brue" in New Orleans, wandered one night into a pool room where a faro bank was running behind a partition in the rear. Mr. Daniels never gambles, but curiosity impelled him to join the throng watching the dealer, and some of the fascination of the play came over the comedian.

Just then he heard two men behind him talking of his work as the policeman in "Sergeant Brue."

"This chap Frank Daniels is funny," said one of the men, "in his opera, 'Sergeant Brue,' he's the smallest two-spot in the deck, but he's a funny copper just the same."

Almost at the same moment he heard one of the gamblers in front of the faro bank call out: "Copper the two-spot."

The gambler placed some money on the two-spot, with a copper marker such as is used in playing faro. Daniels, much excited at the odd coincidence, drew a bill from his pocket and placed it also on the two-spot.

"Do you want to copper the two-spot?" asked the dealer.

"Sure, always," said Daniels.

The two-spot lost, and Daniels, having "coppered" it, won. He left the money on the table, thinking he had lost. Again the two-spot lost, and again Daniels, without knowing it, had his pile doubled. A third time the two-spot lost, and again the comedian's stake was double. Finally the dealer angrily said:

"There's only another two-spot in the deck. Are you going to copper that also?"

"Betcher life," said Daniels, and he laid another bill on the two-spot, and the dealer put the copper on it. Out from the deal box came the two-spot, and the dealer called: "King wins, deuce loses." And he shoved a wad of bills to Daniels large enough to choke a crocodile.

"I thought the two-spot lost," cried Daniels, in amazement.

"Well, didn't you copper it? That means you played it to lose," retorted the dealer. "What sort of a two-spot are you, anyhow?"

Daniels has now decided it is better to be a copper in faro bank than it is to be policeman in "Sergeant Brue."

At a musical comedy in London, from his seat in the stalls, Clyde Fitch noticed a young man in one of the boxes laughing uproariously. His companion was a critic, and Mr. Fitch said to him: "That chap in the box seems to be enjoying himself." "He is the author," said the critic. "Well, then," said Fitch, "I think he ought to have better taste than to laugh so loud." "Oh," said the critic, "he is the author, but he never heard these jokes before. They were put in by the comedian."

One time Joaquin Miller was in Chicago, he was interviewed for one of the newspapers. While he was telling of the progress of things western, the reporter interrupted him with an inquiry about the numerous city conflagrations out west. The poet of the Sierras instantly replied: "Our fires are caused by the friction of rapid growth."

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